MAGNETIC VISIONS

MIKEY YOUNG

SPOILSPORT RECORDS

HANNAH KATE

G.D.U.

ANTI

GEE TEE

+MORE!

ISSUE 2

Introduction!

Well it took me long enough but here it is, Issue number two! The last issue of Magnetic Visions started out as a passion project I had thrown on the backburner for months, I was just surprised that there weren't many other people in Melbourne doing zine writing because this stuff needs to be documented.

After my band Disco Junk went through some uhhhh "troubles" I threw myself fully into the Zine and I was as proud as I was willing to let myself be, but I knew the next issue I would have to try harder. That's what you're (hopefully) gonna read in the coming pages! A lot of work with a lot of great people.

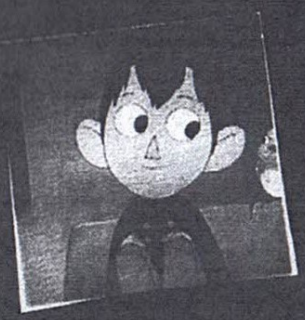
Enjoy!

- Billiam

INDEX

3. THIS PAGE
4. ANTI
8. GEE TEE
10. HANNAH KATE
12. 5 QUESTIONS
16. GARBAGE DISPOSAL UNION
18. MIKEY YOUNG
23. SPOILSPORT RECORDS
26. REVIEWS

This Zine product was written and produced on the stolen lands of the wurunjeri people of the kulin nation, we aknowlege that soverignty has never been ceeded and a treaty has never been signed



Anti

Anti (aka @give_up_idiot) is a YouTube channel run by an Anthony out of the US. Having been instrumental in exposing the world to bands like Coneheads, D.L.I.M.C. and Lumpy & The Dumpers, he's continued to expose the world to some of the world's most premiere unheard punk

What would you call what you do?

Oh, geez. I don't really know the precise answer to that, honestly. Some people are bold enough to consider me a "tastemaker", some sort of progenitor for weird punk rock bullshit. I dunno about that, I'm just a music blogger. Not much different from the Blogspot figureheads of yesteryear. I refer to my page as a "punk rock diary" for a reason -- it's more a creative outlet for me than anything, something to purge semi-poetic prose on albums that resonate with me. So... I'm a music blogger on Youtube. That's all I can really bring myself to say about it.

What your musical background like? Did your family play any instruments?

Oh, no, hah. My family hasn't got a musical bone in their bodies. The closest anyone ever got to it was that one time my brother played trumpet in band class for, like, a year. No, I just latched onto music on my own when I was young. I was just searching for my own "unique" little identity like every kid naturally does. Then one day I listened to a Tony Hawk Pro Skater soundtrack and was like, "yup, this punk shit is my thing now".

Is there a particular track that stuck with you?

Uh... "Skate & Destroy" by The Faction. That track taught me the meaning of anarchy, dude. And by that, I mean "the meaning of not putting my clothes in the laundry basket", or something. I wasn't a particularly adventurous kid.

How much importance do you place on physical media? A lot of your early uploads are rips from cassettes but that seemed to change around 2017

You mean, as far as posterity is concerned? It's a very high priority for me, I'm always on the look-out for tapes that haven't been uploaded to the internet yet. I feel it's a novelty that's gone sorely underappreciated in the current music "blogsphere", or whatever. But most albums are just released on Bandcamp these days, so... big whoop.

What sound do you think more bands should follow?

There's a particular itch I have punk that's gone relatively unscratched over the years, with the only bands fulfilling that personal niche being acts like Matrix, G.S.B., or Glue Eater. I call it something along the lines of "dork hardcore", or something. Basically, just fast punk that sounds way too goofy to take remotely serious, yet slams harder than it reasonably should. High-pitched vocals and turbulent drumbeats are a necessity. Not enough bands are gunning for that sound, at least as far as I'm aware.

When it comes to art who are your main influences and are you self taught?

I'm completely self-taught, but I won't act like I'm haven't been ripping things off from the very start. I grew up hooked on Goosebumps, Liquid Television, and sugary soft drinks. I just riffed off of those influences until I got neck-deep into punk, and the ugliness kinda just blossomed from there. Currently, Mat Williams from Liquids is a primary influence of mine, in pretty much every facet of my creative output. That guy's got a brilliant mind as far as the grotesque and grease-sodden is concerned.

What was your favorite childhood soft drink?

I could front and pretend it was Ecto-Cooler, but my family couldn't afford that. No way. So... I don't know. Mr. Pibb or RC Cola, I guess. Maybe some Sierra Mist if my family was feeling especially bougie that week.

Your art has a large focus on detail with lots of sprawling lines and bursts of fine spots, why does this particular style appeal to you?

It's mostly a therapeutic exercise for me. Any minute spent drawing up all those fine, unnecessary is a minute I don't have to spend staring at my bedroom ceiling or anxiously pacing around my bedroom. There's a new term I learned somewhat recently, "horror vacui" -- it basically means "fear of empty space", drawings that take up an entire page with little to no real estate left untouched. For me, my art is "horror-vacui" in both the literal and figurative sense: I literally fill a sheet of paper, and in real life, I literally fill up a whole day's worth of time drawing a stupid squid monster or something.

How do you feel about artists being forced to use Social media in the current artist landscape to be at all relevant?

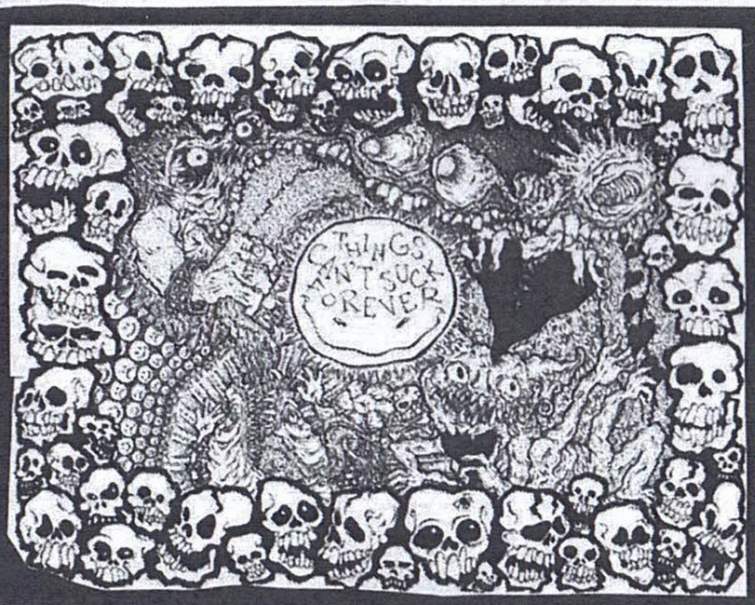
Eh... it's a hell of a lot easier than getting your stuff published or showcased anywhere, I guess, but it's not nearly as novel or gratifying. And I'm speaking as someone who has zero social media presence, outside of that newly-made art instagram page. And I guess Youtube... I guess. I dunno. I hate that I love the internet so much; its outright poisonous to my well-being but I know my work wouldn't get anywhere without it. As romantic as it may be to circulate your work outside of the global information superhighway, it just doesn't seem nearly as practical as it used to be. "The future is now, old man."

Do you sometimes feel like the internet has left you behind?

Oh, no, not at all. I think "left behind" is the wrong way of looking at it. Have other... god, "youtube punk personalities" gone on to fulfill my channel's niche? Yeah, absolutely. As far as I'm concerned, Turn On The Tube and Harakiri Diat are far better channels to follow when in regards to DIY punk coverage, purely due to their consistent and steady output. I don't have the time/energy to match that, so I don't bother to. I've since learned to operate within my own alcove of underappreciated rock 'n' roll gems that's been serving me well, I guess. I would like to think my long-winded essay pieces -- loaded with personal sentiment and semi-poetic pseudointellectualism -- are enough to validate my page's existence. Do I feel "left behind"? No, I can't say that I do. I guess "obsolete" is a better term. Hence why I've pivoted the channel's focus to something more rooted in my emotional hardships. It's my music diary -- and I think that's pretty tight.

And finally, what do you wish more people knew about your music diary or art?

Uhhhh... well, I think my creations know little of subtlety. I make a conscious effort to be transparent with my feelings and they way they transcribe into my work, possibly to a shameful degree. It's... kinda the only reason why I create in the first place, and I try to make that evidently clear: I don't feel entirely safe, I don't feel entirely secure, and moreover, I don't feel entirely... okay. I guess that's something that want to be ever-present in my creations, that overt sense of vulnerability. Emotions are cool. I could only hope my drawings and my words can resonate with some people.



All art done by Ant (@give_up_idiot)

UNDER HEAT RECORDS

RECORD LABEL

A BIT OF EVERYTHING

CONTACT US IF YOU WANT TO RELEASE SOMETHING

UNDERHEATRECORDS@GMAIL.COM

BUY TAPES:

UNDERHEATRECORDS.BANDCAMP.COM
UNDERHEATRECORDS.BANDCAMP.COM
UNDERHEATRECORDS.BANDCAMP.COM
UNDERHEATRECORDS.BANDCAMP.COM
UNDERHEATRECORDS.BANDCAMP.COM

INSTAGRAM:

Want to advertise in Magnetic Visions?
Email me Lilly.g.twyford@gmail.com

Google Sylvia Earle

This is an ad

GEE TEE

I first heard Gee Tee when I had a mate run down to Strangeworld Records in order to get the final copy of their debut record on vinyl, needless to say after I listened to it I begged Strangeworld to order in more copies. Kels intense blend of pop driven, synth heavy punk is one of the most infectious form of music I can think of. I chatted with the main brains behind the band Kel Mason

Who is Gee Tee? Who is the man behind the mask?
Easy, rockin ronnie simmons

What's the Gee Gee origin story?
Recordin on a 4 track for fun

What are some of your favourite tunes that influenced that 4 track fun? I notice a lot of pop and really hardcore themes in your music
Useless Eaters / The Spits

What's the best Spits record in your opinion?
tough one, either "IV" or "Kill the Kool" they're all good but probably listened to those the most

You have a lot of music videos on your channel that are quite excellent. What's your background in film making?
Not much, mostly self taught my music clips aint high tech, anyone can do it with a bit of muckin around on a video editor haha

Recent releases have had a lot less to do with fast cars. What has caused this reduction in speed related music?

Didnt wanna get to repetitive only so many songs you can write about cars haha

When's the next Chromo zone reissue coming for those who missed out?

Soon haha, probably a week or 2

Cassette or vinyl?

More cassettes, gonna have a couple records coming out this year on vinyl though

What labels will they be on? Or do you not know?

gonna have a 7" on goodbye boozy and currently have a 12" planned for E.T.T, still gotta write 7-8 more tracks though hey haha

What is the story behind the hangin at the Caltex video?

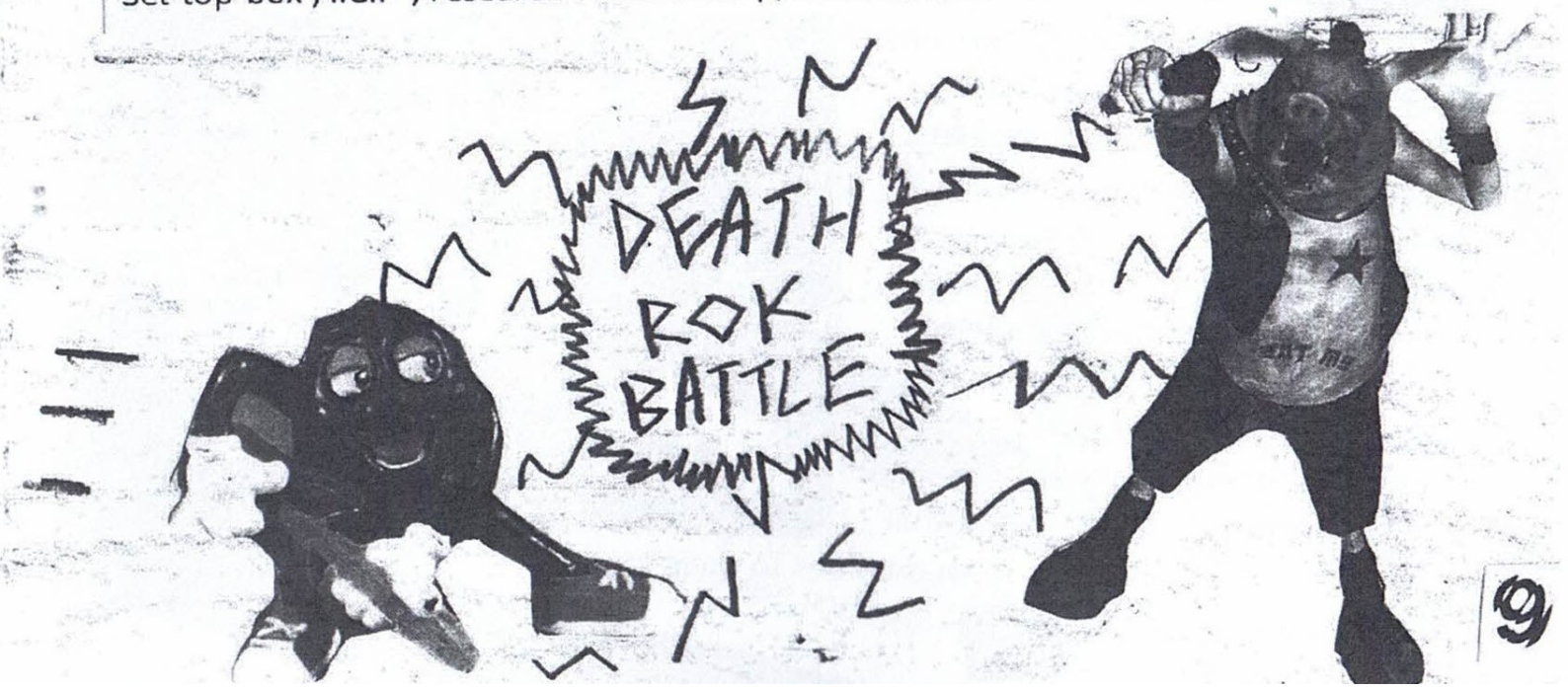
Oh yeh seb who was playin drums for gt in the live band at the time, his girlfriend worked there. So got the VIP treatment and rocked up and filmed it on her shift

What is rubber room? And can we expect more

Rubber room is me playin all the instruments with adam ritchie (drunk mums, smooch, pissfart recs) doin vocals, hopefully we will get a record done eventually, maybe this year?

Nice, finally what are some bands you'd like to shoutout?

Set-top box , I.C.P , research reactor corp, R.m.f.c , bo-bo and the boys. Whoop whoop



HANNAH KATE

Hannah Kate is at the same time a glorious imitation and something fresh. Her driving alt rock sound harkens back to various acts of yesteryear like The Breeders, The Veralines and Liz Phair, yet her combination of Melody and Drive truly makes her a volcanic force of power that's as instantly memorable as it is captivating

How did you get into music creation? Is your family musical and what where some early influences?

I started writing music when I was in high school, I learnt guitar in year 8 just for something to do and realised I had a bit of a knack for song writing in year 9, I couldn't stop after that. My family aren't musical in terms of playing instruments, but my parents were always playing music around the house and have been super supportive of me pursuing it. I was always rummaging through their record collection, I loved Nina Simone, Talking Heads and Bowie from a really young age so I think they were some of my earliest influences.

I've noticed a progression in your music from more solo, quieter sounds to louder ones, is this a purposeful reinvention or something that just evolved

I don't think it was purposeful, I think it just sort of happened over time. My taste in music is constantly evolving and over the past year or two I've been attracted to more punk and heavy rock n roll than I have in the past, so I think that's had a massive effect on the songs I've been writing.

What is in your opinion better? Gibson or Fender?

Fender baby!

How important is the Hannah Kate band to the song writing process? Do you come to them with a fully completed song or do they help you workshop it?

I always write the songs on my own in my bedroom, so yeah most of the time I come to them with a fully completed song, arrangement and all. Sometimes I'll get stuck on something and ask them for advice, everyone in the band is super passionate about the music and are all hectic talented so I'm all ears when it comes to their input.

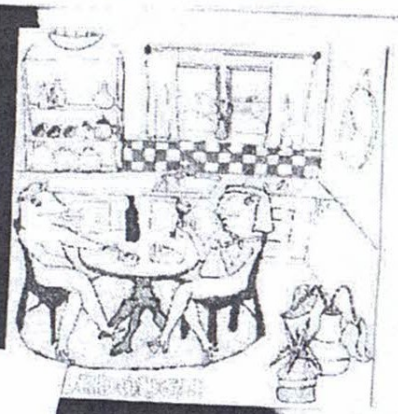
How does sourdough (the bread) relate to Sourdough (the song)?
The sourdough bread is a running metaphor in the song for a relationship, "we come together like dough" etc etc. I thought of it while I was overseas and really missing my partner Brodie, and he was going through a phase where he was baking lots of bread at the time, hence the metaphor haha.

Who did the artwork for Sourdough? How does it relate to the song?
A friend of mine Aine Keogh did the artwork, I saw a previous drawing of hers of two frogs sitting in a kitchen and I really liked it so I asked her to do a rendition of it for Sourdough. I guess it relates to the song because the two frogs could be my partner and I, (the one with pink hair being me) and we're sitting in the kitchen sharing a loaf of bread and some wine.

You've mentioned in previous interviews that your music teacher once said that you'd have to move to America so that someone could "sell you in the music industry". Firstly, what the fuck, secondly do you feel like the music industry is taking steps in the right direction?
Yeah he was a character haha. I think there is some truth in that it is definitely really hard to make any money doing what we do in Australia and I've heard it's easier in the US, but I don't believe you need anyone to 'sell you' I can do that myself thanks very much! Our music scene here has so much to offer though. Everyone is so accepting and you can get a gig at a venue easily, there are so many opportunities for up and coming bands and community radio here does a lot of really amazing stuff. I'd be interested to see what would happen if I did pack up and go over to the US or Canada for a month, I'd love to see what the scene is like over there, I've heard Seattle is where it's at.

What do you wish more non male musicians knew before getting into music?
That they don't have to take shit from anyone! Don't put up with being the only non male on the lineup, opening the show and getting paid fuck all. You're better than that! There are so many amazing communities within our scene that support non male musos and are pushing for equality in the scene, we're on the right track I think, and I damn hope that one day we get there.

When can we expect a full album?
SOON! Hopefully by the end of the year but that might be a bit ambitious. I'm trying my hardest working two bar jobs to get the funds together to make it happen so you best believe it's coming!



Listen to Cry July or Sourdough on whatever music streaming service you use I promise you wont regret it

5 QUESTIONS 5 PEOPLE

I've had this dumb idea for a while to do a style of interview where the only thing that changes is the person being interviewed. I wanted to make it a video series but printed ink on some paper will have to do. For your refference the questions where:

1-What's an album you can't stop hitting play on?

2-Who would you want to play you in your own bio-pic?

3-Which is better and why? The Kinks or The Beatles?

4-You have unlimited money for a music video of your dreams, what's the plot?

5-You have to bring back a decade of fashion for everyone, which years it gonna be?

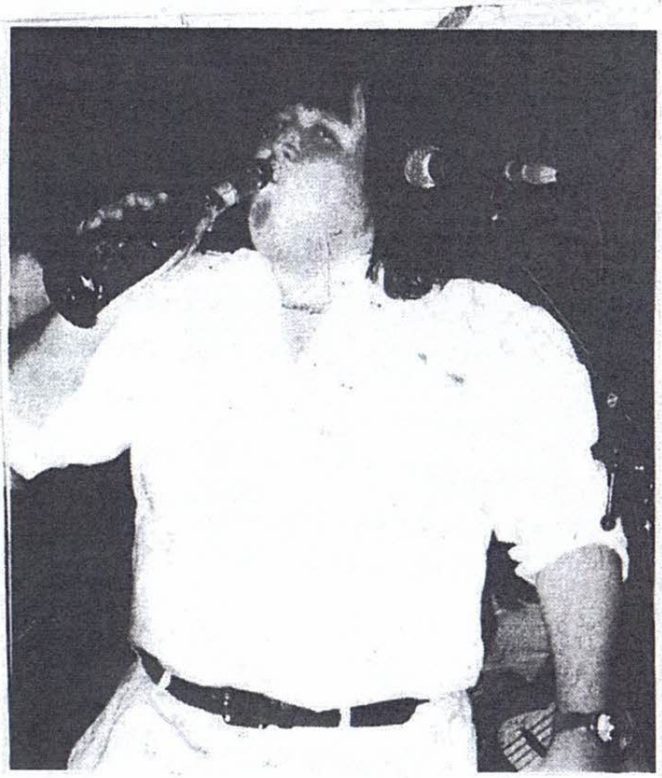
These Silly Questions Yielded These Silly Responses

Rhys Renwick (Rhysics, Scraggers, Pting)

1. Adam Green - Gemstones (or any other Adam Green album, but right now this one)

2. Adam Sandler would perfectly capture how pathetic and stupid I am but still somehow make me seem like a loveable chump

3. this a bad question because The Beach Boys are the winners here... The less good Beatles songs are so embarrassing and the less good Kinks songs are nearly impossible to listen to but the less good Beach Boys songs are either hilarious (i.e. Make It Big) or tragic bc of how Brian Wilson was being treated while he was writing them (i.e. All I Wanna Do)



4. the music video is a shot for shot recreation of the start of Up except its with me and Dan Oke and I die at the end and he's really sad and it makes everyone cry because we are best friends and its so sad that I died

5. I don't think anything is out of fashion if u commit to it hard enough but maybe the fluro colours thing from the early 2000s, so I can wear fluro headbands and shorts more often **(Photo by Ivy Rose @toogothforgrandma)**

Meaghan Weiley (House Deposit, Dragnet, M.W.)

1. Joyful by Andras

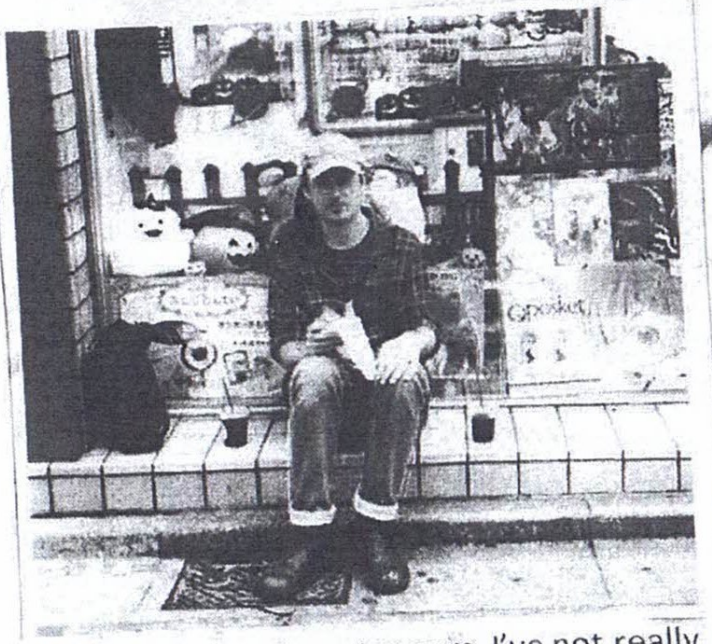
2. Adam Sandler

3. The Beatles, purely based on the members solo albums - notably McCartney II and Wonderwall Music (Oasis named Wonderall after this one). Also I heard Paul McCartney got arrested for lighting a condom on fire.

4. The structural failure of the old scenic railway rollercoaster at Luna Park. Like you have a band riding it, it's all going well then all the wooden lattice n sleepers begin to shatter. Full-blown domino effect ending in demise.

5. 1630. Plague doctor is a fresh look

Alex McFarlane (Hobbies Galore, The Stevens Faceless Burrial)



1. At the moment Tudor Lodge self titled and Pat Metheny Group self titled have been getting a lot of time round the house.

2. Michael Berryman.

3. Very tough decision but will have to go with The Beatles as I reckon they've had a larger influence on my life inside and outside of music than almost anything else! Also a lot of the pioneering tape recording techniques used on their albums are things everyone can still be thankful for. Love the kinks though.

4. Mmm I'm not sure if people deserve being subjected to my awful dreams. I also don't think I've seen a necessary video clip in the last twenty years. I've not really thought about making one... Maybe something with jousting.

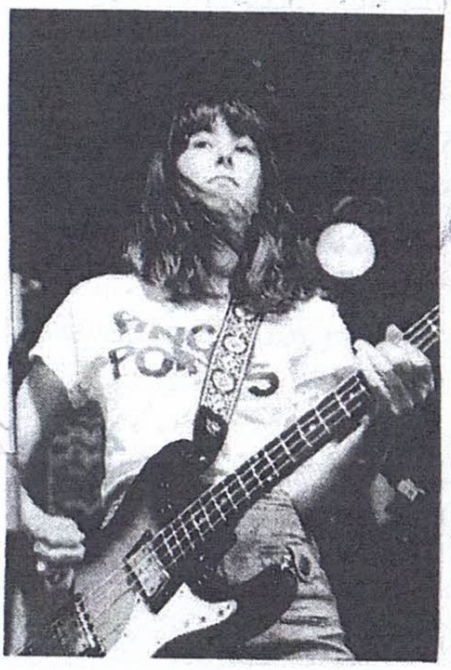
5. Let's go the 60's. The 1160's - cloaks and tunics.

Paris Richens (P.P. Rebel, Parsnip, Heirophants)

1. Ol' reliable Future Days by Can. Also, more recently Exuma, The Obeah Man by Exuma.
2. Harpo Marx, in full blown mime. And the perm too.
3. Oh jeez. Okay. The world is certainly better with both. I love The Kinks as the underdogs, for their rough edges and romanticism. But then I love how colourful and fun The Beatles are and damn, they so cray! They both fulfil something within me and give me a reason to shout out and dance and just feel happy to be alive. So, in other words, I can't answer this ... next question.
4. While exploring an old mansion, two children (Kirsten Dunst and some other kid) find a curious, jungle-themed board game in the attic. When they start playing, they free a man (Robin Williams), who's been s tuck in the game's inner world for decades. If they win Jumanji, the kids can free Robin Williams for good -- but that means braving giant bugs, ill-mannered monkeys and even stampeding rhinos!
5. Little Lord Fauntleroy suits, 1885. **(Photo By Charlotte Tobin)**

Acacia Coates (Pinch Points, Sunfruits, Slush)

1. MTV Unplugged (Live in Melbourne) by Courtney Barnett, Be The Cowboy by Mitski and Cheap Queen (Deluxe) by King Princess are a few I have on high rotation right now.
2. Timothée Chalamet or Kristen Stewart pls.
3. Can I say neither and choose The Shangri-Las?
4. Aliens abduct Pinch Points from band practice and take us to play a gig for all the alien teenagers.
5. Surely the 1970s because the 70s had the biggest flares, the most extra jumpsuits for rockstars, and too many brown and orange tones.



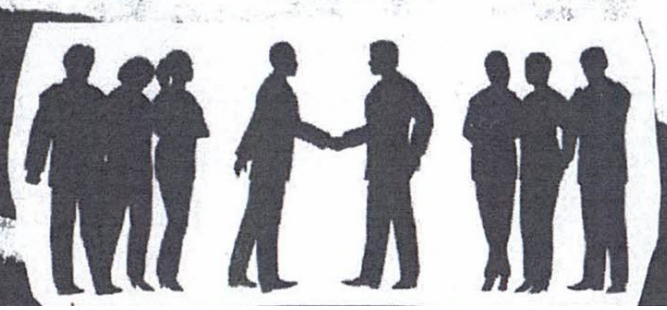
GARBAGE DISPOSAL UNION

The Union, a new endeavour recently launched by a John in the suburbs of Ballarat is one of the most exiting new examples of "egg punk" or whatever you want to call it. Filled with tritones and unforgettable melodies that sound like the screams of the damned. Its truly one of the most interesting new projects out. I skyped the head poncho of the union to learn more

The union launched on the 31st of January. How have things been going?
The Union Headquarters is rife with excitement. We have launched ourselves into the stream of rock & roll and what worser way to do it, than to release an EP! I mean how many other bands just make an EP every 8/9 months. It's the lack of motivation and effort that we all live vicariously through, and we love it.

What was the story behind the first ep? Any studio tales?
You see, we rented out this landfill near where one of the members works. A gut wrenching stench encapsulated our nostrils and filled our heads with musty clouds, so at the moment we decided to record with iPhone 4's (13 of them). We all ran garageband simultaneously, placing these marvellously engineered phone mic's around the landfill in various places. We believe it was fairly efficient. As for the story, we credit our accountants rubbish bin on bin night.

Wow that sounds intense! How did your business partnership with Under Heat start?
We as a union, have a particular quirk. We all have the last name Smith. Now, when we saw some rocking rock tapes coming out of the misty mountains of Mt. Gambier, we instantly recognized that they were produced by a Smith.
We soon got into contact with the now successful businessman Mr. Smith and ordered him against his will to release our landfill catalogue. Here we are. Rocking. Eternally.



Rock IS IN OUR VEINS, OUR UNION HQ's VERY WALLS FILLED WITH ASBESTOS, THE GRIME IN RUBEN RILEY's BATHROOM... rock is everywhere, as is the Smith Tribe.

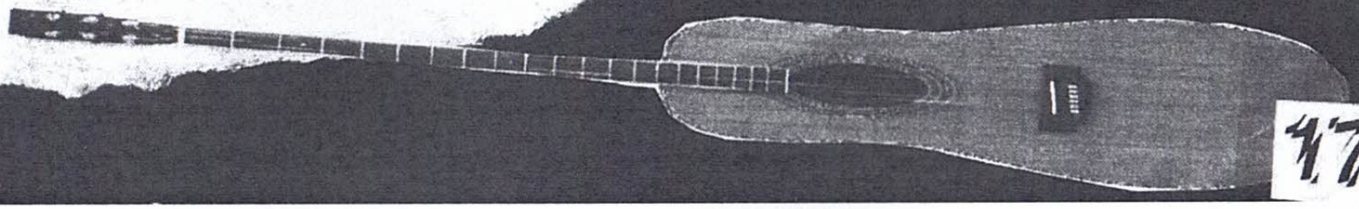
What's your favourite type of garbage?
The coalescing garbage that fills our ears of a morning commute is rather enjoyable (think automobiles, early morning junkies, school kids) but primarily anything associated with Dune Rats and Hockey Dad.

Where is the union going next? Could we see more presentations?
For now, the Union will be hosting silent discos across Victoria and hibernating for 8-9 months.

How is the John™ inquest going?
Fantastic. We are compiling a list filled with the addresses of every John Smith's residence, complete with the John Commandments.

Who would win in a fight. Goku or super man?
You see it all depends on who has the best haircut. You've got the punks with their spikes, the corporate gods with their balding skulls... in that case, we choose Goku. Too much hair gel, superman.

Finally. Is there any more I should include to end any rumours?
Without rumours, life is no longer worth living. As Camus puts it... "There is only one really serious philosophical question, and that is suicide" So once our HQ address is released, an infinite hibernation shall concur.



MIKEY YOUNG

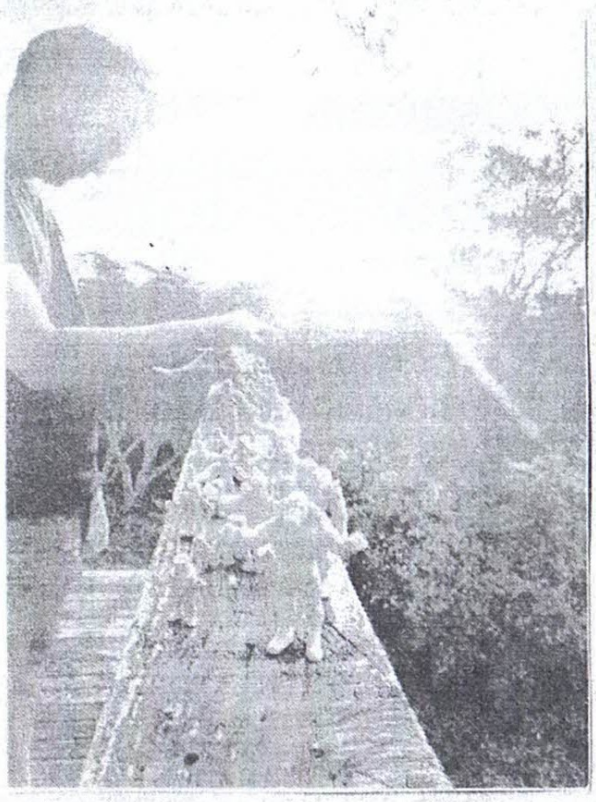
I will admit, one of my biggest flaws as a music fan is my tendency to "Idolize" bands and musicians. To view totally normal people as gods and scaring them off by being too much of a teenage fanboy. I first started noticing Mikeys name on the back of records when I started to buy local music in the credits; Living Eyes, Leather Towel, Terry, Ausmuteants ECT. I found Eddy Current and Total Control soon after and it yet again I found myself fascinated and after a listen of You Feelin' Me proved to be one of the most eye opening experiences for my musical tastes I eventually moved Mikey Young into that god status in my head cannon. Whilst meeting him briefly after watching Total Control delivering an phenomenal set at The Tote and having him master a record or two helped quell this unreasonable expectation I had of this man, it still didn't stop me from spending nearly a week trying to convince myself to "Just bloody ask him to do an interview over email" I finally managed to get the courage to ask many of the questions I had and about him.

To start off with, how is the writing process play out for you? Does it vary from project to project?

Sometimes I intentionally try to write a Total Control song or an ECSR song or whatever. I'll try to write something that I think Dan or Brendan or whoever will love, not really writing tunes for myself. With ECSR or Power Supply, I can bring a scrap of an idea to jam and we work it out together. TC is not a good jam band and it works better if I make complete little demos and forward them on.

Sometimes things don't end up where I thought. There is a couple of Green Child songs that were going to be TC songs, an ECSR song that was going to be a TC song too.

As for solo tunes, they are things I finish or give up on that I can't really imagine working in any of the bands. Sometimes I'm wrong though. I made Her Majesty, Budgie off the last TC record thinking it belonged nowhere and felt a bit embarrassed about it when I finally sent it over. I'm glad I did though. The short answer is me dicking about in my room playing guitar and messing on my computer until something sounds interesting enough to pursue



What where some of the albums that got you into music? You seem to have extremely eclectic music taste

The records that I first fell for were KISS Dynasty and Unmasked as a tiny kid, then probably INXS - The Swing when I was 7. I was such a radio and Countdown hound and I borrowed cassettes all the time from Frankston Library, anything I could listen to that was new to me...early hip hop, blues, whatever.. I don't remember any of this making me want to create music though. When I finally got an electric guitar when I was 14 or 15, I probably just wanted to be a poor man's Hendrix or play NOFX and early Tumbleweed riffs. I also loved Check Your Head era Beastie Boys at the time and used to tape the PBS/RRR funk and hip shows every week and make jazz funk comps. I'd try and play funky but I was not very good at being funky. My first bands weren't great, my early solo stuff was pretty terrible. I think it took a while to figure out what influences were within my capability to rip off. Like trying to play guitar like Ricky Wilson from the B-52 seemed like a more achievable role model than Hendrix! It wasn't until ECSR did it feel like I was finally making music that sounded decent . At that time, I was working at Corduroy Records so the music I was exposed to opened up drastically. That period of time at Corduroy had more influence on musically than anything before or since I'd say.

What was some of the music you heard at Corduroy Records? And what are some modern bands you enjoy?

At Corduroy I heard for the first time.... Can, Swell Maps, Pagans, Shadows of Knight, Monks, Neu, X (oz), Screamers, The Nerves.. and a ton of other old garage and punk jams and current local music I wouldn't have been exposed to otherwise. I was pretty fresh out of Frankston and internet-less, so everything felt new. I'm pretty terrible with modern bands. Since it became my job over the last 10 or so years, i tend to want to listen to older music when I'm not working. I love Tyvek and Phoenix but neither of them really count as modern I suppose. There's a bunch of local stuff i dig but it's often my friends or something I've worked on to some degree...Sleeper and Snake, Alex MacFarlane's solo business, Reality Guest, Gregor, Ill Globo, Primo! and a bunch of the usual Anti Fade/Hobbies Galore suspects.

In an old interview around the time The Tote seemingly closed down for good you mentioned that "shits gotta die and get fresh again" and that you had hope that younger people will start new venues and will create new music and venues. Whilst the tote still standing strong, do you still think that young people are keeping music in Melbourne going strong or is there more of a doubt now?

Oh no doubt at all. It's as healthy as ever. More diverse than ever. New venues have popped up. Heaps of good local records being made. The shift to everyone being able to record themselves over the last 10-20 years has made for much more enjoyable albums to my ears.

All I meant went I talked about the Tote at the time is that Melbourne's music culture is strong enough to adapt and getting sentimentally attached to one building didn't seem like a necessary use of energy for me. I'm glad it's still there though. It's more enjoyable than ever. Front Bar gigs are ace Upstairs is awesome now. Rich is a great booker. good vibes. In retrospect, the attention that the Tote closure received seem to help bring in positive change for the scene, perhaps kicked in some serious effort to make sure its stays thriving and doesn't go the way of Sydney.

This question is more something I've wondered for a long time but, how did you get the guitar sound on Laughing At The System P2? It's ok if that's meant to be a secret recipe ha not at all. the main riff?

Yep that's the one!
I'm pretty sure it's not me! I think Al recorded 2 guitar tracks with Nick Kuceli and they are hard panned, I maybe added an extra guitar up the middle. I actually wasn't there when that song was recorded. I just did my bits on it later

There's a comment on an upload of Carpet Rash (one of my favourite songs) that says "I want to like this, but the cover looks like it was literally made made in Paint and it's really pissing me off". How do you feel about getting to a level of fame where you get hate comments on YouTube?
Comments about the art don't bother me at all. it's not my domain. I found it amusing the cover angered people. Though comment sections are a pretty depressing place to hang out and check out human nature.

Yea they're pretty awful, Onto some more audio based questions. As one of the most desired engineers in the industry, how important do you find the sound quality of a band? Should bands focus on fidelity or just run with what they can?
I think bands should just run with what they can to a certain extent. Don't not start a band because you don't have this synth or that amp that you think you may need. Everything can make cool sounds. Nothing's useless. Hopefully in this record yourself, non major label age, that mindset is gone anyway a little and people just do what they want with what they've got. That doesn't mean you shouldn't try and find better sounds along the way, or at least sounds that suit you more. The actual sound of a band is much more more important that any recording trickery so if you like the sound of the source, then there's a good chance that everything else will follow nicely.

I'm not sure if I'm qualified to answer this anyway. I feel like I stumbled into being in a band and recording with little to no idea about how to find a good sound and I'm still learning everyday how to make something sound better. Well, maybe better isn't the right word but getting the sound that is in my head or someone else's head to become a reality.
So maybe my answer is yes to both. Ha

As one of the main people who masters for vinyl in the punk world, how important do you view physical media in the current age?

oh man I have a lifelong love of buying records but it's something I internally battle with as I also feel quite anti 'stuff' a lot these days. Environmentally, records are fucked and maybe I justify my purchasing by predominantly buying old records, but hey, I still release records of my own bands and love getting the physical product back from the plant and taking it around to stores. I guess I care but wish I didn't care and hope that eventually people care less. Digital sounds fine and is as convenient as we could ever hope for. Bandcamp rules. I hope one day I get over the romance and ritual of needing to own and play physical things

How was the production process for Are You Feelin' Me and Your Move Vol 1? Was there a particular point of inspiration you had? And how did the Castle Face Reissue come about

You Feelin' Me was a bunch of stuff that I had slowly made over a few years at home that didn't fit into any of my other bands or projects. None of it was ever really intended to go together. John at Castleface had asked me for a solo record way before Your Move came out and I was flattered but a bit apprehensive as I didn't really know if any of it was good and didn't want it on a bigger label. When Alex at Hobbies Galore asked to do a tape, that felt far less threatening to me. Once that eventually came out, I felt ok about it. John emailed again and said he liked it and said let's do it.

Your Move I made with a bit more intent. Moniker asked me to make a record so I felt I should start more or less from scratch and make something that would suit. I think 3 of those tunes were just vibing off a new sequencer and synth I'd just bought and building most of it live at home and structuring and adding to it later. Finding the more interesting parts. There's a naive joy I get when I have some new piece of gear that I can barely work or understand and I'm just amazed at any sound that comes out of it. I like recording those moments. There's one song on Your Move that was recorded down the beach on my op-1 and a few of the songs on You Feelin' Me probably had a start like this, taking my op-1 overseas or outside and making something that starts with a recording of the environment and then fixing it at home

So do you find the recording environment and general surroundings important to songwriting?

I guess so, I probably make mellower tunes since I've lived down the coast. It can be different for the bands though... ECSR and Power Supply are good at jamming and building songs in the rehearsal zone but Total Control are not great at that and more defined demos are usually needed for us to start building songs. TC are bad jammers, unless you have a high shitty reggae tolerance.

I remember Paul or Renae from Record Paradise mentioning you have times when you actively seek out a certain record in order to analyse it, I was just interested if this was an actual process for you?

Ha I'm really not sure! I can't remember buying a record there for that purpose. I'm definitely not that analytical for my solo or my band's recordings. I don't think It's an overly healthy path to go down to want to emulate something too hard. If that's what you mean anyhow. The only time I've really tried to do that is for a couple of songs I've done for movies where emulation of something is requested. I steal plenty of ideas but I'm not patient or talented enough do it accurately, so it ends up somewhere else anyway.

Finally, What do you see yourself doing in the future at the current time? Eddy Current and Total Control have started playing shows again to the delight of many and Eddy Current dropped another full length. Is there more music to come? Will there be a Your Move Vol. 2?

There won't be a Your Move Vol.2, That was meant to be the name of a series the label was starting but I'm not sure on the current status of Moniker Records as Jordan, one of the 2 guys running it moved to Florida and has a new label. I have been trying to cobble a new tape together, more in the style of the You Feelin' Me scrappy approach. ECSR - not sure. We are happy jamming and pumped for the few shows coming up but not thinking too much past that. Total Control won't be playing heaps but we do want to try and get another record down this year. I'm currently mixing the Power Supply album and a new Green Child record and a couple of other collaborations. That's probably enough for the short term

Spoilsport Records

Run from a Fitzroy house by Sam Lyons, Spoilsport has been slinking onto the world albums of pop masterpieces by the likes of Eggy, Candy, Gutter Girls and House Deposit (of which he plays in). Equal parts exiting and mysterious, Spoilsport is on track to become Melbourne K records. This was a chat with Sam.

What is spoilsport? What is the story of the label?

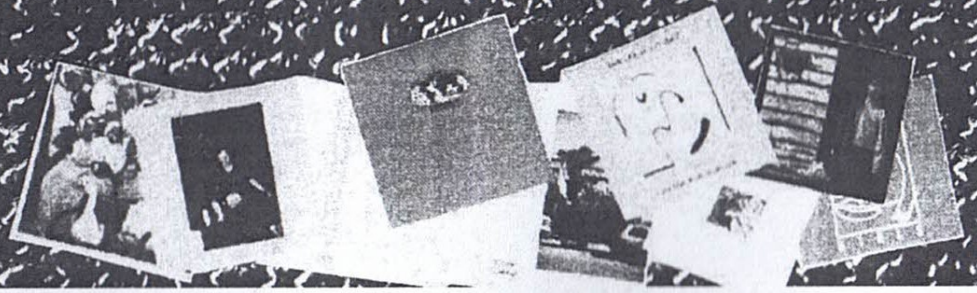
Spoilsport is just a small label which is ran by one person out of a bedroom in Melbourne. It kind of started when I realised most of my friends were starting bands and had releases they were working on. But they had no where to put it and probably weren't going to do any physical releases. So I decided to start a label and help with releasing tapes for them. I always wanted to do it but the turnaround from deciding to do it and putting out the first tape was probably only a month and then now it's still kicking along only a bit over a year later.

Has the labels success surprised you so far?

I actually haven't really considered Spoilsport in terms of success, feels like a funny word to use at the moment. I think the fact that it's starting to feel a little more legitimate is definitely surprising. But also with the quality of music all those bands are making, that's definitely not surprising that people are enjoying it.

You've released some top quality stuff so far ey? Is there a favourite release or are they all equal to you?

Ooft tough one. All equal. But also I definitely think the Perlinki tape is a big favourite that's gone a bit under the radar, I go back to listen to the title track 'Who's Who?' and 'Susan Socks' all the time - such good pop songs!



)oes the label have a specific sound yet in your opinion? Like do you think ou have an identity yet?

don't think it quite does yet. The main similarity is that all the releases definitely ave some pop sensibilities. But the label is both a bit intentionally and incidentally et around my group of friends and what we release. So maybe that's more of the lentity of it rather than it being through sound similarities.

It's a label built on friendship?

Genuinely yes! Every release so far has been by a friend of mine. I'm extremely grateful that I'm in a scene and friendship group that is overflowing with talented people and they trust me to be involved! There's an unannounced release coming out in the middle of this year that'll probably be the first one I'll be releasing by a band that I wasn't already friends with before agreeing to release it.

Where is SSR006? I've noticed that it is missing

Hahah well, I had plans for that one. I don't know whether to say what it is in case it does still happen. But it was a notable Melbourne artist doing a tape of covers of songs from the soundtrack of a film series. Not sure if it'll pull through but will see what happens, it's pretty amazing so I hope it does.

A majority of spoil sport releases at this point are sold out online. Was this an intentional decision and are there plans for represses of some of them?

Currently no plans to repress anything. Not very intentional, it's just naturally happened that way. There's been a couple releases where I've asked the band if they're keen to do another run but they were all fine with keeping it as is. Maybe down the track there's a few I'd like to release again and maybe even some form of compilation.

Like the K Records compilations from the 80s sorta vibe?

Definitely! Big fan of that. Also a huge fan of the Can't Stop It compilations by Chapter Music too. Just trying to sort out some ideas at the moment and hopefully I'll be able to put one together! Most people I know have so many demos and songs just sitting around that have never been heard, so would love to dig some of those up.

The Jarrow LP will be the first LP on Spoilsport (a big step), How big of a leap was this jump and is it a sign for things to come

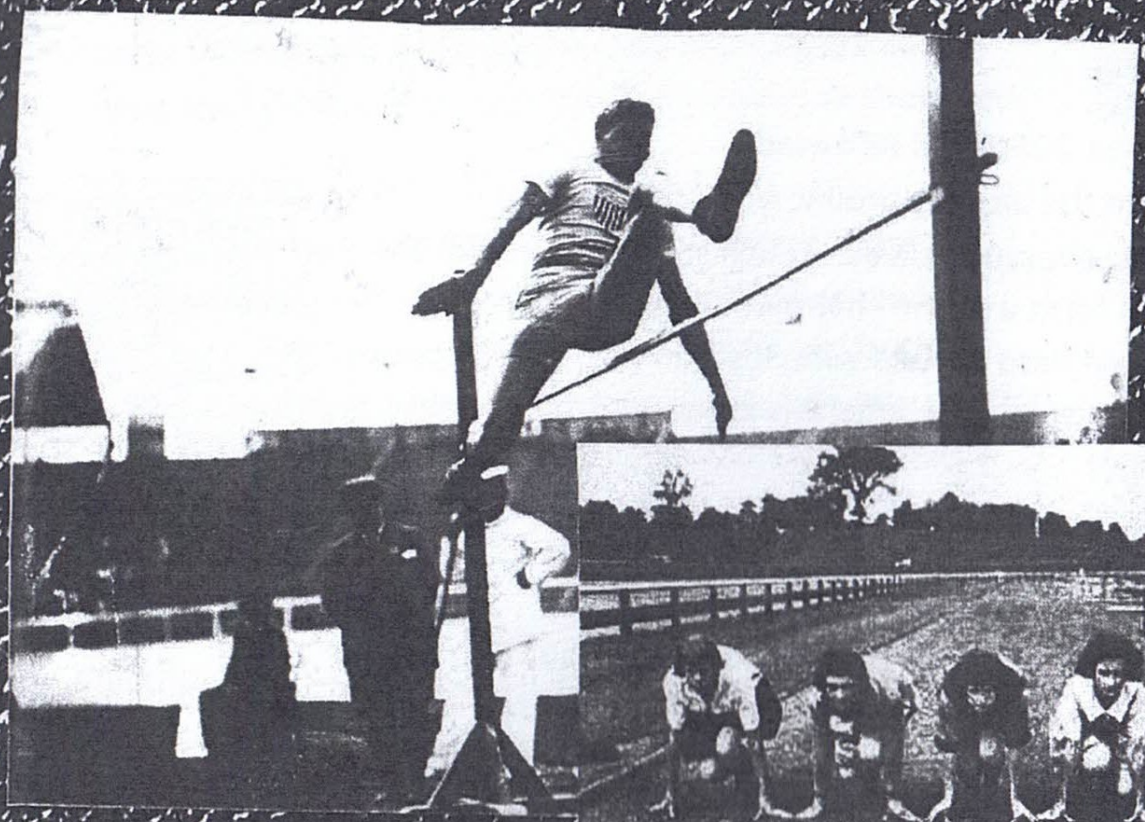
It's funny but the leap for the Jarrow LP feels less about going from tapes to vinyl and more a behind the scenes leap. It's been very encouraging to start taking it a bit more seriously and I want to put even more energy into it, which has felt like a very big step. Maybe even get some more hands on deck, but we'll see. Definitely a sign of things to come, expect another LP this year.

What are your top five favorite albums of all time? and what are your top five favorite current releases by other labels and bands?

I really struggled with these questions, all time is way too hard. But currently on the day I'm writing this 5 local ones would be the Gamjee tape from Tiny Town Records, the Program LP from Anti-Fade, Possible Humans LP from Hobbies Galore, J. MacFarlane Reality Guest LP from Hobbies Galore and the Alien Nosejob LP from Anti-Fade. All within the last year so I guess that counts haha

What are some dreams you have for spoilsport? Being that the label is so young

I'd love to make it something a bit more broad. Not just a label and maybe do other music related services under the same banner of Spoilsport. But also a big dream is that in 10 years I'm still doing it and loving it.



⚡⚡Reviews⚡⚡

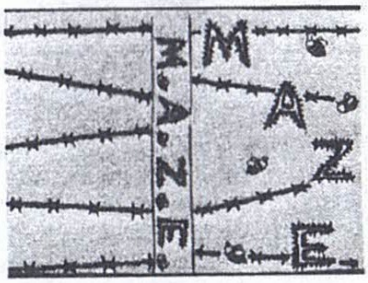
P.R.N.D.L – Greatest Hits! (White Glove Records)

You ever heard of coneheads? P.R.N.D.L probably does but he is also talented enough to make something new that even tops the MWs at points. Whilst more a cassingle than a greatest hits tracks like Drive and Park are instantly memorable and inject a sense of speed and nervousness into the listeners veins. Can't wait for the anthology!

Bofa – What Is? (Discontinous Innovation)

Three titans of the American punk scene combine together to create a clash of brilliance. Going from discordant tritone punk riffs to classic four chord bashings at a break neck pace, each member is given a moment to shine while the others bounce off the energy of each other to create somethings as revolting as it is beautiful .

M.A.Z.E. – Tour Tape 2020 (Self Released)

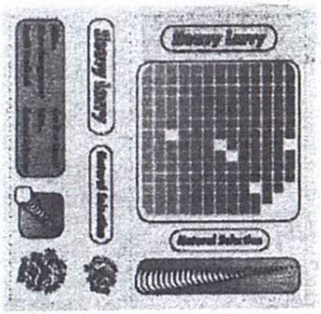


A new release from the already prolific M.A.Z.E. is always a welcome edition to everyones lives! Erikos shrieks slide with the unstable guitars to form a sound that mirrors the cover art of bees dancing around hard barbed wire. It's punk in its most pure form, noise noise noise! By the time this comes out they might even be in your city!

Romero – Honey (Cool Death Records)

Romero instantly demolish any competition they may have had by delivering two of the sweetest cuts of the year. The A side is as sweet as the nector of the bee with flowing lyrics and s divine vocal melody. Neapolitan evokes a feeling for a nostalgic car ride with a love that has long since gone. Romero are already making steps to enter into the power pop hall of fame so get the second press so you can brag to your friends that you're a "true fan"

Heavy Larry – Natural Selection (Warttmann Inc)
Warrttmann deliver with another perfect synth slice of pie straight from the factory! Natural Selection is just the latest offering from the NSW powerhouse Heavy Larry, a master of memorable synth punk grooves and sounds. This far out tape doesn't make the listener bored for a single second.



Psykik Vylence – ST (Richter Scale Tapes, Computer Human Records)
Erik Nervous delivers an incredible hardcore "distraction" as he calls it. Birthed out of a Discord server, Psykik Vylence just shows off the endless talent of Erik with the iron tight drums and guitars hitting like a barrel of toxic waste. And any album that covers the theme from Tony Hawks Boom Boom sabotage is a friend of mine.

The Mark Vodka Group – ST (Drunken Sailor)
It's easy to just call this D.L.I.M.C. 2! And then write of the talent of this Canadian band but I'm not gonna do that. This album is equal parts modern and classic, a savory combination of slick riffs and chords that go from hardcore to power pop sometimes in the same song. Instantly memorable and quotable The Mark Vodka Group belong among the greats people will inevitably compare them too.

Dadar – To Take Out Or Eat In (Lo Fi Low Life, Budget Living)
Italys Dadar have been hopping around label to label dropping various tapes and 7 inches, but finally Lo Fi Low Life and budget living have come together to squeeze all these hits into one plastic brick! Garage rock with lovely flavors of synth and anger. Truly a meal worth staying for dessert!

Traffik Island – Sweat Kollectas Peanut Butter Traffik Jam (Flightless)
And in things you weren't expecting! Zak surprises us all by delivering an instrumental album that stands on the boarder of psychedelic, electronic and even a little bit of hip hop. This sounds like the type of album that would be a trainwreck but Zak once again schools us all by delivering an album for a hazy day on a beach of red sand and strange alien creatures you cant quite remember.

This zine was made by Billy